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## SHARING THE ROAD

// BY ROB BURGESS  
SCOTT HARRIS; ROAD WARRIOR

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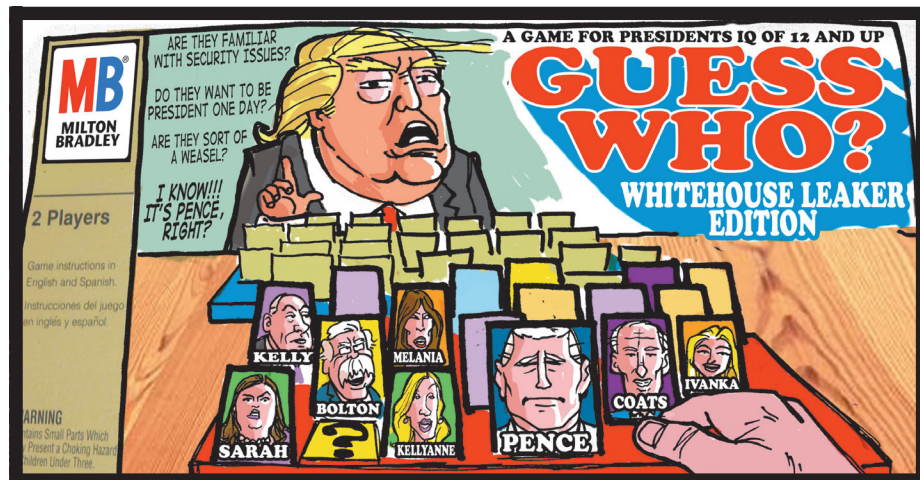
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## “THE Q:”

Where's your favorite place to ride your bike in Indy?



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Fall Creek Trail and Fort Harrison



**Jordan**  
TWITTER

Cultural Trail before the invasion of scooters



**Martha Hall**  
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Pennsy Trail east to Muething

## // NUVO



**Laura McPhee**  
EDITOR  
[lmcphee@nuvo.net](mailto:lmcphee@nuvo.net)  
[@thelauramcphee](https://www.instagram.com/thelauramcphee)  
Crown Hill



**Dan Grossman**  
ARTS EDITOR  
[dgrossman@nuvo.net](mailto:dgrossman@nuvo.net)  
[@nuvoartsdan](https://www.instagram.com/nuvoartsdan)  
Monon Trail



**Rob Burgess**  
NEWS EDITOR  
[rburgess@nuvo.net](mailto:rburgess@nuvo.net)  
[@robaburg](https://www.instagram.com/@robaburg)

Ask me again in a few years when our kids are riding (very slowly)



**Seth Johnson**  
MUSIC EDITOR  
[sjohnson@nuvo.net](mailto:sjohnson@nuvo.net)  
[@sethvthem](https://www.instagram.com/@sethvthem)

I can't ride bikes because I'm legally blind.



**Ian McPhee**  
SOUNDCHECK  
[ian@nuvo.net](mailto:ian@nuvo.net)

On the cover of NUVO



**Charlie Clark\***  
SPACE-FORCE RECRUITER  
[cclark@nuvo.net](mailto:cclark@nuvo.net)  
Empty Marsh parking lot.



**Haley Ward**  
PHOTOGRAPHY // ADVERTISING DESIGNER  
[hward@nuvo.net](mailto:hward@nuvo.net)  
Around my neighborhood where it's safe



**Mercer Suppiger**  
EDITORIAL DESIGNER  
[m suppiger@nuvo.net](mailto:m suppiger@nuvo.net)  
The Pennsy Trail



**La'Tia Smith**  
SALES // MARKETING ASSISTANT  
[lsmith@nuvo.net](mailto:lsmith@nuvo.net)  
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**Kathy Flahavin**  
BUSINESS MANAGER  
[kflahavin@nuvo.net](mailto:kflahavin@nuvo.net)  
No bike, bad knee



**Kevin McKinney**  
PUBLISHER  
[kmckinney@nuvo.net](mailto:kmckinney@nuvo.net)  
Along the White River

**FILM EDITOR:** Ed Johnson-Ott, **CONTRIBUTING EDITOR:** David Hoppe, **CONTRIBUTING ARTISTS:** Wayne Bertsch, Mark Sheldon, Mark A. Lee, **CONTRIBUTING WRITERS:** Rita Kohn, Kyle Long, Dan Savage, Renee Sweeney, Mark A. Lee, Alan Sculley  
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**MAILING ADDRESS:** 3951 N. Meridian St., Suite 200, Indianapolis, IN 46208  
**TELEPHONE:** (317) 254-2400  
**FAX:** (317) 254-2405 **WEB:** [nuvo.net](http://nuvo.net)

**HARRISON ULLMANN**  
(1935-2000) Editor (1993-2000)  
**ANDY JACOBS JR.** (1932-2013)  
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# ANONYMOUS LODESTAR

BY ROB BURGESS // RBURGESS@NUVO.NET

**L**ate in the day, Sept. 5, *the New York Times* published a truly astonishing Opinion piece.

Op-Ed editor, James Dao, even added his own note.

*"The Times* today is taking the rare step of publishing an anonymous Op-Ed essay," it read. "We have done so at the request of the author, a senior official in the Trump administration whose identity is known to us and whose job would be jeopardized by its disclosure."

The piece—"I Am Part of the Resistance Inside the Trump Administration," and subtitled, "I work for the president but like-minded colleagues and I have vowed to thwart parts of his agenda and his worst inclinations."—quickly set the political world ablaze.

Speculation over the author has run rampant. Words and phrases used pointed to different officials. (Vice President Mike Pence is fond of the word "loDESTAR.")

Over two dozen senior White House officials have denied authorship. The White House has a list of 12 suspects. Sen. Rand Paul, R-Kentucky, proposed submitting them to a lie detector test.

It doesn't really matter, though. We'll all know who it was soon enough. I instead want to focus on the substance.

"To be clear, ours is not the popular 'resistance' of the left," they wrote. "We want the administration to succeed and think that many of its policies have already made America safer and more prosperous."

They label Trump as amoral, impetuous, adversarial, petty, ineffective, repetitive, ill-informed, reckless, half-baked, erratic,

unstable, anti-trade, anti-democratic, misguided, autocratic, and dictatorial. And, yet, when actual resistance is proposed, it's quickly scuttled.

"There were early whispers within the cabinet of invoking the 25th Amendment, which would start a complex process for removing the president," they wrote. "But no one wanted to precipitate a constitutional crisis. So we will do what we can to steer the administration in the right direction until—one way or another—it's over."

The author goes on to call themselves and other "unsung heroes." (Are you still "unsung" if you call yourself a "hero"? But, I digress.)

"It may be cold comfort in this chaotic era, but Americans should know that there are adults in the room. We fully recognize what is happening. And we are trying to do

what's right even when Donald Trump won't," they wrote. "The result is a two-track presidency."

Wait a tick. "Two-track presidency?" Let's break it down.

They see the writing on the wall. They're looking for an exit strategy. Seeking to have it both ways by playing enabler and saboteur, they want us to see this soft coup as helping to avoid a constitutional crisis, and not one in and of itself. (And, why tell everyone about this undermining, anyway?)

The Constitution literally gives them the power to fire their own boss, and they want a gold star for shuffling some papers around on his desk. If they and the other now-sung "heroes" really feel this way, they should pull the plug.

Either that, or publicly resign. **N**

***"They see the writing on the wall. They're looking for an exit strategy."***

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# STATE LAWMAKER WARNS EPA CUTS WILL HARM INDIANA

*Environment and Economy Will Suffer if Congress Slashes Budget*

BY EDDIE DREWS // NEWS@NUVO.NET

State Rep. Carey Hamilton warned Hoosiers last week that proposed federal cuts to the budget of the Environmental Protection Agency would hurt Indiana programs that protect the state's waterways and air.

The Indianapolis Democrat was joined at the Indiana Statehouse press conference by Dr. Indra Frank, environmental health director of the Hoosier Environmental Council, and Greg Harger, coach of the Indiana Invaders, a club of elite distance runners. They expressed their concerns about how funding cuts to EPA would hurt the state.

*U.S. News & World Report's* most recent state rankings show that Indiana is the third worst state behind New Jersey and California when it comes to quality of life.

Quality of life is determined by measuring the social environment and the natural environment of a state. Indiana is currently number 34 on the list of states for drinking water quality and 48 for pollution health risks.

"Indiana needs congress to fully fund the EPA and to reject harmful policies

that put our environment and thus our health at risk," Frank said.

Hamilton said that cuts from EPA funding would hurt Indiana's overall economy as well as the environment.

Indiana currently has 39 sites across the state that are defined as toxic areas by the EPA, including Bennett Stone quarry in Bloomington, Reilly Tar & Chemical Corporation in Indianapolis and Tippecanoe Sanitary Landfill in Lafayette. When these sites are able to be cleaned up, Hamilton said they can be used for new economic activity.

"All of these sites have the potential to be restored into viable, job-creating commercial property," Hamilton said.

The current budget supported by leadership in the U.S. House of Representatives reduces EPA programs by \$228 million, Hamilton said.

"If these proposed cuts are passed, our state government and our local communities will be faced with difficult choices," Hamilton said. "These choices will put our health and our environment at risk." ■



REP. HAMILTON WAS JOINED BY COMMUNITY LEADERS AT HER STATEHOUSE PRESS CONFERENCE LAST WEEK //

# DCS UPDATES LAWMAKERS ON IMPROVEMENTS

*Staff Added, Case Loads Decreased, Salary Raises Planned*

BY JAMES POLSTON // NEWS@NUVO.NET

The head of Indiana's Department of Child Services told a legislative panel that her agency is making progress to fix some of the problems at the troubled agency.

Director Terry Stigdon told lawmakers on the Interim Study Committee on Courts and the Judiciary Wednesday that the department has added attorneys and supervisors and is in the process of figuring out pay raises for employees.

Those were among the 20 recommendations the Child Welfare Policy and Practice Group (CWG) gave DCS in a report that came out in June after a six-month examination of the department.

Since Stigdon took over the department in January, it has hired a net gain of 44 supervisors and 30 attorneys and will continue to hire additional help. The current supervisor to family case manager ratio is one to seven and the department's goal is to get the ratio down to one supervisor per five family case managers within 18 months.

With the \$25 million from the state's surplus that Gov. Eric Holcomb allocated to DCS in June, Meyer says DCS will use \$22 million to raise the salaries of DCS supervisors, family case managers and attorneys.

Currently, the starting salary for family case managers is under \$34,000 during training and under \$36,000 after training. The starting salary for a DCS attorney is \$52,000 and a number was not given for supervisors.

Stigdon also addressed draft legislation to change parts of the law affecting the work of DCS.

The draft proposed for the 2019 legislative session would allow older youth in foster care to receive services until age 21 rather than age 20 under current law. The second part of the preliminary draft would

clarify descriptions of caseloads so family case managers and supervisors aren't handling too many active cases.

Stigdon explained that under the proposed change, if siblings are out of a home they would be counted as individual children but if the siblings are in a home together, they would be counted as a family and not individual children.

State Sen. Erin Houchin, R-Salem, who sits on the interim committee, mentioned her three-year stint as a family case manager. She told DCS that she knows from experience that caseload and understaffing is an issue.

"I had, at one time, 49 ongoing cases and 60 investigations," Houchin said. "So, I do appreciate the additional staff that were brought on during the Daniels administration and then also an emphasis on not overworking your case managers—that's just too much to handle."

The final part of the draft would require the department to initiate an assessment not later than 24 hours after receiving a report of child abuse or neglect if the department believes the child is in immediate danger of serious bodily harm.

Under current law, the department has no later than one hour to initiate an assessment.

Houchin raised concern of the proposed 24-hour initial response time for the family case managers.

"My concern is that if you give 2,100 people the opportunity to decide whether they go immediately or within 24 hours, that's 2,100 opportunities for a child to die," Houchin said. She said the 24-hour window is a recipe for disaster. ■

*TheStatehouseFile.com is a news website powered by Franklin College journalism students.*





# MIMI BLUE'S CLASSIC COMFORT FOOD

*Mass Ave Bistro Honors Family and City History*

BY LAURA MCPHEE // LMCPHEE@NUVO.NET

Indianapolis is a city of monuments. Outside of Washington D.C., we have more war memorials than any city in America. Throw in shrines and statues to politicians, pioneers, and poets, and you'll find Indianapolis is awash with bronze and marble tributes to our forefathers.

Foremothers? Not so much.

Aside from the Mari Evans mural on Mass Ave, there are few, if any, monuments to the women of Indianapolis, their contributions, or their accomplishments anywhere in town.

One small exception is a bistro at 870 Mass Ave. known as Mimi Blue. It may not be a monument in the traditional sense, but it's certainly a testament to an Indianapolis girl who left an indelible mark on those who knew her best.

Mildred "Mimi" Bluestein was born in Indianapolis in 1920. The daughter of Russian immigrants, she grew up in the close-knit Jewish community just south of downtown at 1103 S. Illinois, in a house adjacent to her father's store.

She graduated from Shortridge High

School in 1938, in the same class as Madeilyn Pugh (who gained fame as a writer for Lucille Ball) and two years ahead of Kurt Vonnegut. In her senior yearbook, Mimi says she's going to be a fashion designer after graduating from Indiana University. A young soldier stationed at Fort Harrison seems to have given Mimi a different post-college plan, however, and she became Mrs. Jack Kosene in March 1943.

When she died at the age of 91 in 2011, Mimi Blue left behind a family who remember her as a woman of fine manners and an easy social grace. They also remember her as a wonderful cook whose kitchen and dining room brought neighbors, family, and friends together over food as delicious as it was comforting.

It's been three years since the family opened the Mass Ave bistro named in honor of Mimi Blue. Two more northside locations have followed. The menu is simple. It's mostly meatballs and sides, but the results are surprisingly satisfying.

First of all, the meatballs are damn good—whichever version you choose. I've

had and liked the classic, beef, and vegan options. There's a turkey meatball, as well.

Traditional marinara or the spicy bo-bolognese sauces are perfect with the classic meatball—itsself a blend of Italian sausages. Add a side of linguini if you want additional old world authenticity.

There's a mushroom gravy or a garlic cream sauce if you are craving something more earthy. There's also a bourbon bbq that should be put to much wider use. Mimi Blue Ribs, anyone?

Like the bourbon bbq, the honey sriracha sauce works best for me with the beef or vegan meatballs. I tried them with the classic, but the Italian sausage is just too powerful and creates too much heated competition with the sauces.

In between bites of meatballs, you've got a choice of side dishes to enjoy. There's a dirty mashed potato that neither your grandma nor mine could possibly outdo, plus mac and cheese, white beans, polenta, and veggies.

If I rush through those side options it's only to save room to rave about the

fried brussel sprouts. What kind of crappy upbringing did I have to never once be offered this divine vegetable in any way that resembled Mimi's? This is clearly how they were intended to be prepared and how I intend to eat brussel sprouts for the rest of my life.

Prices at Mimi's are affordable, if you pay attention and share. Meatball dishes are \$10-12 depending on the quantity and sides are mostly \$7. Two of each and you're close to \$40 before the bar tab. It would be easy to splurge, and by all means do if you can afford it, but it's just as easy to enjoy great flavors and filling portions on a budget.

Which makes sense for a restaurant meant to honor an Indianapolis girl who grew up not far from here. At its core, Hoosier hospitality is about treating strangers as kindly as you do family. If Mimi Blue was as generous as her grandchildren remember, she'd make a place for everyone at her table.

And if that's not a testament to the women of Indianapolis, I don't know what is. **N**





## HONEY BEER FOR SEPTEMBER

BY RITA KOHN // RKOH@NUVO.NET

September is national honey month and what better way to celebrate than with a local honey beer that's as delicious as it is well-packaged.

L'Apiculteur, brewed by Central State Brewing in collaboration with New Day Craft, was awarded Gold for Best Design/Packaging at this year's Honey Beer Competition.

Josh Hambright, co-founder and brewer at Central State, tells NUVO the winning design was created at Chicago-based Good Beer Hunting Studio.

"We've worked hand-in-hand with Michael [Kiser] and his team for all of our label and design work, since the beginning when they helped us come up with our CSB logo. They have an uncanny ability to take my very abstract label ideas and turn them into tangible artwork," says Hambright.

"The inspiration goes back to my friendship with Brett [Canaday] and Tia [Agnew]. We've known each other for about as long as I've been in the industry and Brett and I are constantly bouncing ideas back and forth about things we could do to blend our crafts together," says Hambright.

"In the past we've swapped barrels; I've used honey in a few other projects that I got from Brett, and [we've had] countless conversations around the technical processes behind what we both do. We decided to finally go all in and brew a collab together last winter.

"We have brewed a few honey beers before, the first beer we released out of 26th St. [production brewery] was a honey IPA

called chester that used some wildflower honey from New Day.

"[For L'Apiculteur] we used 720 pounds of wildflower honey, which accounted for about 40 percent of the fermentable sugars in the beer," explains Hambright. "For the grain bill we went with a simpler recipe of Indiana wheat and barley from Sugar Creek Malt Company, to allow the honey to really shine through. We are huge fans of Sugar Creek. Our beers are about 90 percent their malt exclusively now.

"Wildflower honey is what New Day uses as a base for the majority of their meads," continues Hambright. "It has a beautiful floral characteristic that we were trying to play up using the elderflowers in the beer. We selected the black lime as an exotic ingredient; they are essentially a sun-dried key lime, used to add brightness and life to stews and other dishes.

"The resulting beer is an explosion of floral and fruit notes, with an underlying spiciness and slight funk from our house cultures we used to ferment it."

L'Apiculteur was released in May 2018. "It's still drinking wonderfully and continues to develop more character in the cans," says Hambright.

"This beer is most likely a one-off right now," added Hambright. "We may revisit it in Spring 2019 as something to produce again; it has been one of our favorites and sold really well. Brett and I have some other projects that we are working on together. This will definitely not be our last collaboration." ■

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SCOTT HARRIS // PHOTO BY CHARLIE CLARK

## High-Profile Bicyclist Deaths Highlight Tension on City's Roads

BY **ROB BURGESS** // RBURGESS@NUVO.NET

It was June 8, and for the second time, cyclist (John) Scott Harris' life was about to change forever on Shelby Street.

The first was in 2016 when he was cycling to his job as a downtown bicycle messenger and was struck from behind by a Ford F-350. He was in a coma for a week afterwards, but eventually recovered.

This time, two years later, he was behind the wheel of his own vehicle at Shelby Street and Standish Avenue when he witnessed the final moments of another cyclist's life, Annastaisha Leslie Sandlin, 50.

"The car driving in front of me veered into the bike lane where she was walking her bicycle and struck her doing about 40 miles per hour and didn't stop," Harris says.

The silver SUV sped away on National Avenue. Harris gave chase.

"Every time he blew a stop sign or blew a red light, I had a clear line right behind him and so I just kept going," says Harris.

A former National Guard military police officer for the 38th Infantry Division, Harris "had a little bit of experience with high stress

situations. Knowing what not to do and thinking quickly."

Meanwhile, he started to record on his smartphone.

"The reason that I filmed the incident was because I was trying to get as much information as I could. I figured he would eventually do something I wouldn't be willing to do," Harris says.

The video—which he shared publicly on Facebook and has been viewed over 147,000 times—shows him in his vehicle pursuing the suspect's vehicle through alleyways, side streets, residential neighborhoods, and busy intersections.

"Being a big part of the bicycle community in the city, I wasn't going to let the guy go," Harris says.

The vehicular chase ends when the driver pulls off into a grassy area behind Happy Auto Sales on Madison Avenue and flees on foot.

"Hey!" Harris yells in the video, as he puts the car in park, opens the door, and jumps out.

The video's picture becomes dizzying as Harris runs after the driver, phone in hand.

"It was pretty theatrical, really," Harris says. "It was straight out a movie with junkyard dogs and jumping over cars."

In the video, he yells for help at people in the car dealer's parking lot and front deck.

"Yo this dude just killed someone! This dude just killed someone! Where did he go?"

"What?" a bystander asks.

Harris takes off again.

"This guy just killed someone and ran! He's right here! He's right here! Yo! Yo! Can you help me?"

Harris runs faster.

"I got you. You're done. I got you. You just killed someone."

The suspect eventually got away, "shirtless and bleeding from barbed wire." But his escape would be temporary. June 12, a warrant was issued for Omar Lopez, 20.

June 14, Lopez was arrested and booked into the Marion County Jail on charges of leaving the scene of an accident, possession of a controlled substance, operating a

vehicle while intoxicated and operating a vehicle with a blood alcohol concentration of .08 or higher.

As dramatic as this incident may have been, it is but one of several recent high profile cases of bicyclists being struck by motorists in the Indianapolis area.

### MORE CYCLISTS IN A CHANGING CITY

Even with these headline-grabbing collisions, officials maintain overall bicycle safety is improving, even as more riders than ever are taking to the streets, parks, and trails.

Statistics provided to NUVO by Charnay M. Pickett, public information officer at the City of Indianapolis Department of Public Works, show 175 total bicycle collisions were reported in Marion County in 2016. That number dropped to 133 in 2017. And, between January and June of this year, the tally was 54.

Pickett says the DPW regularly visits sites of collisions to explore possible fixes.

"We are always trying to improve safety through projects," she says.



She also says the department has also ordered a crash/corridor analysis through the city's bicycle master plan update due in a few months.

Jamison Hutchins, senior city project manager, says his focus is on overall traffic safety of not only motorists, but vulnerable users like pedestrians and bicyclists.

"It's tough sometimes ... knowing that there are potentially engineering solutions to ... some of these issues," he says. "[It] is just a matter of us having a really big city and a lot of lane miles and not always the budget we would like to have to address everything."

Katie Feltman, Central Indiana Bicycling Association president, says she has seen dramatic changes starting with the tenure of former Republican Mayor Greg Ballard and continuing through the current administration of Democratic Mayor Joe Hogsett.

"I don't want to totally beat up on the city because I think there are always funding challenges," she says. "If you think about the progress that was made when [Ballard] was mayor, it was massive. And, Hogsett has tried to carry that torch."

Nancy Tibbett, executive director of Bicycle Indiana, says she has seen dramatic improvements in the city over the past decade.

"Indianapolis in particular has done so much to improve the infrastructure," she says. "And, there are a lot more people riding bikes which statistics would say would make it safer because there are more of us, people are more accustomed to seeing it."

However, Harris says the city's growth and the influx of new cyclists has led to more conflicts, not less.

"I consistently see that motorists are not prepared for it," he says. "They're not ready for it. They're not aware."

## EDUCATION NEEDED

Feltman has just one word to describe the biking culture of Indianapolis: unfriendly.

"Cars are very aggressive towards cyclists," according to Feltman. "They are aggressive towards pedestrians. That's in the city proper."

Feltman says she has lost count of the number of times a diesel pickup truck has spotted her group of cyclists on a rural road

and sped up.

"They will hit their gas and they will deliberately release their diesel pollution into our faces because they don't think we should be on the road," she says.

She recently biked in several different locations in the U.S. and other countries and found the culture much more welcoming of bicyclists elsewhere.

"I was in France and the best way that I can describe it is drivers in those cities are not trying to kill me," she says. "They're not aggressive towards cyclists. They don't pass closely. They don't ride right up on my back wheel while they're impatient to try to get around me. They don't zoom past. They don't throw stuff."

Damon Richards, interim Executive Director of Bike Indianapolis, says education for both motorists and cyclists is a dangerously-absent component.

"Most bike riders learned how to ride because somebody who cared about them held on the back of their seat, and ran down the sidewalk next to them and let go. And, then

you were a bike rider. And, the education about how to get out into the street and share the road with 3,000 pound vehicles hasn't happened for most," he says.

Tibbett says only focusing on improving infrastructure and ignoring driver instruction will lead to more injuries and deaths.

"Outreach is tough," she explains. "A lot of people will say education is not the key, that you really have to build the infrastructure right. But, I think it is challenging to get the perfect infrastructure, but we still need to strive for zero [deaths] all the time."

Harris says he often encounters motorists who scream at him for not (illegally) riding on the sidewalk instead of the street.

"People yelling at me to get in the bike lane when I don't necessarily have to be in the bike lane," he says. "Cyclists have the ability to take any lane. When I get ticketed on a bicycle, I am ticketed just like a Title 9 vehicle is ticketed. I get a \$250 ticket for running a red light just like a car does."

Feltman says this teaching role should be undertaken by trained police officers.

"Police need to be trained to cite drivers for engaging in behaviors that are hazardous to pedestrians and cyclists," she says.

"When the light is turning yellow or red and they intend to run it, what are they doing? They're stepping on the gas. That results in cars going through intersections at very, very high rates of speed. If that car is going to hit another car, the other car has got two tons of steel and a bunch of airbags surrounding the person in the car. If that car is hitting a bike or a pedestrian we are what are considered vulnerable users of the street. We have nothing around us. The likelihood that we're going to survive a hit like that is very, very low."

Feltman believes law enforcement should extend enforcement beyond motorists.

"I think IMPD needs to cite cyclists and cars breaking the laws," she says. "Because we're all in this together, right? If I'm behaving poorly on a bike, that's not helping the biking culture in this city. So, I am very cognizant of my own behavior, and I see other cyclists when I'm out on a group ride doing things that they shouldn't be doing that are going to anger cars, I call them out."

## CONSTRUCTION WOES

Compounding the challenges of having more cyclists on the roads and on greenways like the Cultural Trail and the Monon Trail has been the numerous simultaneous construction projects currently being undertaken by the city.

Harris lives two blocks from Garfield Park close to where he was struck on Shelby Street, and he has seen firsthand the disorder this road work has caused.

"It has created a massive, chaotic confusion," he says. "I definitely think the construction has had an impact on it and it hasn't really been very well thought out."

Hutchins says he hasn't seen a direct correlation between collisions and the infrastructure projects.

"It definitely puts stress on the rest of the system just because the other cars have to find a different way," he says. "In terms of having a negative impact on safety, there's not really a way to know that. We haven't seen, that I know of, a spot in town that we



KATIE FELTMAN, PRESIDENT OF THE CENTRAL INDIANA BICYCLING ASSOCIATION // PHOTO BY CHARLIE CLARK



can easily say there's been a rise in incidents here and it kind of directly links up with construction that's happening over here."

Feltman says the temporary disruption is only part of the problem. She points to the work on Capitol Avenue and Illinois Street.

"The construction on [those] roads ... has disrupted the bike lanes and they didn't go back and repaint them," she says. "There's an entire stretch on Capitol where they were doing construction and they had to put new asphalt down and they didn't repaint the bike lanes. So, it just abruptly ends in the middle of a lane, not even an intersection. So, the city is not really keeping up with the bike lanes they do have."

### INCONSISTENT LANES

The variety of designs for bike lanes in the city has led to yet another conundrum for both motorists and cyclists.

Tibbett says in past years she has seen bike lanes she had been riding on Michigan Road and New York Street disappear completely unexpectedly.

"They've made great improvements," she says. "And, some of it is protected and some of it is both ways traffic for the bicyclists. But, then it just ends into nothing, and I think it could be confusing for the motorists to know what to expect."

Hutchins says the design of bike lanes was dependent on the context of the streets, which may not have been built with bicycles in mind.

"We're really trying to go back and retrofit those and use existing right of way while at the same time still understanding that the majority of the people get around the city by car," he says.

Added to that, Hutchins says when the first bike lanes were installed about 10 years ago, the city was more conservative with space estimates needed to accommodate mixed traffic.

"We were usually pretty happy with getting 5 feet of painted bike lane in," he says. "Whereas I think the city has evolved, and kind of our thinking has evolved we try to aim a lot higher when it comes to physical separation and providing a higher level of protection for the bike lanes."

### LEGISLATIVE ROADBLOCKS

Indianapolis has been named a "Bicyclist Friendly Community" by the League of American Bicyclists.

According to the LAB, this means the city "welcomes cyclists by providing safe accommodation for cycling and encouraging people to bike for transportation and recreation."

However, Feltman notes that in the rankings, the city has a Bronze designation, which means there is room for improvement.

"We will never be able to progress past that until the state passes better legislation," she said.

Feltman says the legislature would have to pass a state-wide 3-foot Safe Passing Law, allocate spending for additional infrastructure and institute harsher penalties for people who do hit cyclists.

"If you look at other cities who have achieved higher level rankings in the Bicycle Friendly Community three-level ranking system," she explains. "Those states have much more bicycle friendly laws in place."

Feltman calls the current makeup of the Statehouse "hostile."

"The legislative body of the state of Indiana does not want to deal with this stuff," she says.

Tibbett says that even though cities like Indianapolis, Carmel, and South Bend have Safe Passing Laws on the books, they don't apply to the rest of the state.

"It just means we have some inconsistencies in the ways we're doing things," she says.

Richards says his group's frustration springs from not seeing motorists who do hit pedestrians punished appropriately or in a timely fashion.

"We're asking those questions now of police departments and prosecutors offices," he says. "What's the process? Why does it take so long? Help us understand. And, really we as cyclists wonder why charges seldom seem to be pressed by prosecutors."

"We're not saying someone isn't doing their job, but we just want to get a better understanding of what happens and honestly want to find out if we need to push for additional laws so that they do have something that they can charge motorists who kill bike riders with." ■



# RULES OF THE ROAD

## Indiana Code Section 9 Covers Both Motor Vehicles and Bicyclists

Parents are liable for how their children operate their bicycles. (9-21-11-1)

Cyclists have all the rights and duties of a person who drives a vehicle. (9-21-11-2)

Riders have to use a permanent and regular seat and may not carry someone else on the bicycle who does not have a seat. (9-21-11-3)

A bicycle may not be used to carry more persons at one time than the bicycle is designed and equipped for. (9-21-11-4)

A person upon a bicycle, a coaster, roller skates, or a toy vehicle may not attach it or the person to a street car or vehicle upon a roadway. (9-21-11-5)

A person riding a bicycle upon a roadway may not ride more than two abreast except on paths or bike lanes. (9-21-11-6)

A person who rides a bicycle may not carry a package, a bundle, or an article that prevents them from keeping both hands upon the handlebars. (9-21-11-7)

A person may not ride a bicycle unless it is equipped with a bell or other device (no sirens or whistles) capable of giving a signal audible for a distance of at least 100 feet. (9-21-11-8)

A bicycle on a highway from ½ hour after sunset until ½ hour before sunrise must be equipped with a lamp on the front exhibiting a white light visible from a distance of at least 500 feet, and a red reflector on the back. (9-21-11-9)

A bicycle must be equipped with a brake that will make the wheels skid on dry, level, clean pavement. (9-21-11-10)

A person who violates this chapter commits a Class C infraction. (9-21-11-14)

Motorists must exercise due care to avoid colliding with a pedestrian or a person propelling a human powered vehicle, giving an audible signal when necessary. (9-21-8-37)

Cities such as Indianapolis have a "safe passing law" which requires drivers to leave a minimum distance of 3 feet when passing cyclists.



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# A CONVERSATION WITH RYAN BENNETT

*You Can Find the Actor Onstage  
and Behind the Scenes in Venues  
Throughout Indy*

BY DAN GROSSMAN // DGROSSMAN@NUVO.NET



If you attend theatrical performances regularly in the Circle City, chances are you've seen Ryan Bennett on stage. He had a one man show at last year's IndyFringe, which he reprised in February at the Indianapolis ArtsGarden for Art & Soul. He's also very involved behind the scenes. In last year's performance of *Dear Bobby* at IndyFringe, he ran the sound and lights. Additionally, he's on the board of the inaugural Circle City Film Festival running Sept. 27-29.

Bennett has found a particular niche in the Indy theater scene portraying historical figures. He's in the cast of *Black Pioneers: Roberts Settlement 1836* at Conner Prairie running on Saturdays through September. It's part of the Giving Voice initiative, a co-production between Asante Children's Theatre and Conner Prairie. In addition to the theatrical production, there is also an exhibition and live inter-

pretation about the free people of color who, in the 1830s, emigrated to Hamilton County from North Carolina.

I talked to Bennett on Thursday, Sept. 6 by phone. You can read a longer version of our talk online.

**NUVO:** Describe your involvement in *Black Pioneers*.

**RYAN BENNETT:** I play Elijah Roberts, founder of the Roberts Settlement. He came to Indiana to Hamilton County and bought 80 acres of land in 1836. This was before slavery was abolished. I play him as we are just arriving to the land he purchased from the U.S. government.

**NUVO:** When a visitor comes in, what will they see?

**BENNETT:** As I walk you through the performance, you will see a man who is extremely excited about an opportunity to

**WHAT** // *Black Pioneers*  
**WHEN** // Saturdays in September  
**WHERE** // Conner Prairie  
**TICKETS** // connerprairie.org

own land, something that he and his family have never had before; he has freedom in this new space, and he's excited about the opportunities for growth. You'll see his wife say all the reasons why not to move to Indiana and him giving the reasons why it's important to move from the slave [state] of North Carolina.

**NUVO:** *Black Pioneers*, is that your first encounter as an actor with Conner Prairie?

**BENNETT:** No. My first encounter was last year for the Giving Voice initiative on Frederick Douglass and his visit to Noblesville to make a speech and to open up for a presidential candidate. That was

a two hour show, written in [the language of] the time period, so the English was extremely difficult. That was my first experience with Conner Prairie and it was fantastic. We had great crowds... and then they asked me to come back and do *Black Pioneers*.

**NUVO:** When did you get interested in doing historical types of performances?

**BENNETT:** I feel myself to be an activist and an advocate. A lot of the work that I do is geared towards people who are disenfranchised, who are forgotten, and I felt that there's a lot of history that's forgotten, [stories] that could possibly empower African Americans if they knew.

One of the other projects in *Giving Voices* is where I played Martin B. Jenkins who's a social scientist out of Terre Haute, he was a person that disproves the belief that African Americans are not as intelligent as white people. He found a girl in Chicago who was nine years old whose IQ was like 210. And that was the curious case of Girl "B." Learning things like that is empowering, and I definitely want to hold the torch fighting for equality and fairness.

**NUVO:** What is your involvement in the Circle City Film Festival?

**BENNETT:** I'm on the board of the Circle City Film Festival. I am the liaison between the filmmakers and the organization.

**NUVO:** Indianapolis has a lot of film festivals. Indiana has a lot of film festivals. Why Circle City Film Festival?

**BENNETT:** This was a brainchild of Rasheda Randle who was an Indiana native who lives in Atlanta and who has been doing some great work in that field and it's always been her dream to do a film festival. She's gone to a lot of film festivals and seen all the problems and things that they do wrong and she's just always wanted to do one a different way. This is a little bit different than the other film festivals... Our goal is to just really try to help grow the film industry and to connect and network people. Not just in Indiana but throughout the country. ■



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# IRAQ IN FOCUS ON FIRST FRIDAY

*Two Indy Exhibitions Take on Recent Upheaval in the Middle East*

BY DAN GROSSMAN // DGROSSMAN@NUVO.NET

**A**t Long-Sharp Gallery, Sept. 7, British artist Piers Secunda unveiled his work reflecting the damage ISIS militants have inflicted on Iraq's cultural legacy. On the same night, in Fountain Square, Indy artist Leena Dobouni addressed some of the same themes in her work, albeit from a different angle.

In *ISIS Bullet Hole Paintings*, Secunda is showing his "paintings" of commonly available reproductions of ancient relief sculptures though Oct. 27.

Many of these works have holes in them.

Secunda created molds of the bullet holes that he found on walls shot up by ISIS in northern Iraq. He then superimposed those holes onto his sculptural, wall-hanging historical friezes that represent the artistic and cultural legacy of the territories that fell under ISIS control.

Said 3-dimensional works are cast using industrial floor paint as a medium, rather than a more traditional sculptural material.

In the exhibition, Secunda displays reliefs such as "Four Horses" which depict scenes of ancient pop iconography, as it were. You'll also see works with bullet holes, and without, side-by-side.

Secunda traveled to Iraq in 2015. That year he went to Kirkuk with the Peshmerga (the Kurdish military) to make molds of the bullet holes that he found after ISIS had been driven out of the area. On his latest trip, he travelled to Mosul, which was liberated from ISIS control in 2017.

The ruins of the ancient city of Nineveh—mentioned in Genesis 10:11 in the Hebrew Bible—are located in the outskirts of Mosul. When ISIS took control of Mosul, they systematically destroyed the priceless archeological treasures located there. What they didn't destroy, they sold off. As ISIS was in need of hard currency to sustain their operations, they sold many foreign artifacts to American buyers.

Secunda again went to Iraq in March of this year carrying a letter from the the Iraqi culture minister to allow access to the ancient sites in Mosul, and also to the Mosul Museum.

"There's mostly nothing there," Secunda

said about the museum. "But what little is there has been badly abused, thrown around broken, and then the most significant things that remain there were winged bull sculptures that had been broken down by ISIS into rubble with power tools and jack hammers and that sort of thing."

Simultaneously, in London, Secunda is exhibiting his work in the Iraqi ambassador's residence. The exhibition, *Cultural Destruction Paintings*, was organized at the request of a representative of the Kurdish regional government as an attempt to mend fences with the Iraqis after recent hostilities.

The Iraqis and the Kurds were briefly at war in 2017, in the area of Kirkuk.

"It's a very helpful thing because it helps them to talk in a context which is mutually agreeable but ultimately in which they can deal with each other in an entirely differently human and personable level," said Secunda. "The house where the exhibition

is happening was bought by Saddam Hussein in the 1980s, so it's sort of difficult thing to happily walk into the house. But they understand that it's moving in a direction... so they'll move forward."

At the same time as Secunda's First Friday opening, down at Future Friends Holographic Magic Club in Fountain Square, a group of Muslim artists seemed interested as a group in moving forward from reductionist stereotypes about their religion and culture.

The group art exhibition *Muslims Aren't Interested in Being Afraid*, organized by the Muslim Youth Collective, depicted work ranging from the pointedly political to the contemplative, featuring drawings, photographs, and mixed media work.

One of the artists featured in the exhibition, which will be up through September, is Indianapolis Art Center printmaking instructor Leena Dobouni. In an etching on a copper-coated aluminum plate, the 25-year-old Dobouni depicts similar images, such as bearded men in profile, that Secunda depicts in his work.

Dobouni's method here is to "mix and match and sketch out the images" before engraving them.



The work relates directly to the memories of a trip that Dobouni took in the summer of 2001 to Mosul. (Her father is Iraqi.) You can see also on this copper plate rows of characters in cuneiform, which historians consider to be the first written language.

The copper plate is not the only work that Dobouni has on display. A particularly stunning print titled “All is Well” (silkscreen, print, and graphite on paper) shows a body in a burial shroud against a background with the Koranic phrase in Arabic *Inna lillahi wa inna ilayhi raji’un* (إِنَّا لِلّٰهِ وَإِنَّا إِلَيْهِ رَاجِعُونَ) — “We belong to God and to Him we shall return”—repeated hundreds of times, each calligraphic phrase forming a small square. And the square seems to become a building block, as it were, in a wall behind the shroud.

It’s a phrase that is often said by Muslims when somebody dies, a phrase that is supposed to offer comfort. But the sad irony in this phrase, Dobouni said, is that it offers more comfort to the person saying it (because it is something to say in a difficult emotional situation) than to the person on the receiving end.

“All is Well” has a sister print “Nothing to see here” that also depicts burial shrouds

against the repetition of the Arabic saying. Both bear witness to the ongoing tragedy in the Middle East.

Dobouni also has a map-like image of Iraq, printed as if it were a barcode—as if Iraq were a consumer product.

“I believe that many of the ideas that surround Iraq now in the media and in topics

of conversation are either about war or what the west can gain from the country’s land with no regards to its people, culture, or civil and historical importance,” says Dobouni.

Not all of her work is so overtly engaged with politics and history. Take, for example, her photorealistic portrait of a turbaned Iraqi boy drinking tea, drawn in colored pencil on paper.

“The boy’s portrait reminds me of my own childhood

surrounded by family in the Middle East,” says Dobouni. “This is what resonated with me about the subject of the image was how ready this little boy is to grow up and blend in with the grownups. We’ve all had that feeling of being stuck at the kids table and just wanting to be a part of that adult conversation. I also find it inspiring for such a young boy to have such a strong representation of his culture and traditions.” ■

**“We’ve all had that feeling of being stuck at the kids’ table and just wanting to be part of that adult conversation.”**

— LEENA DOBOUNI



LEENA DOBOUNI WITH HER ART //



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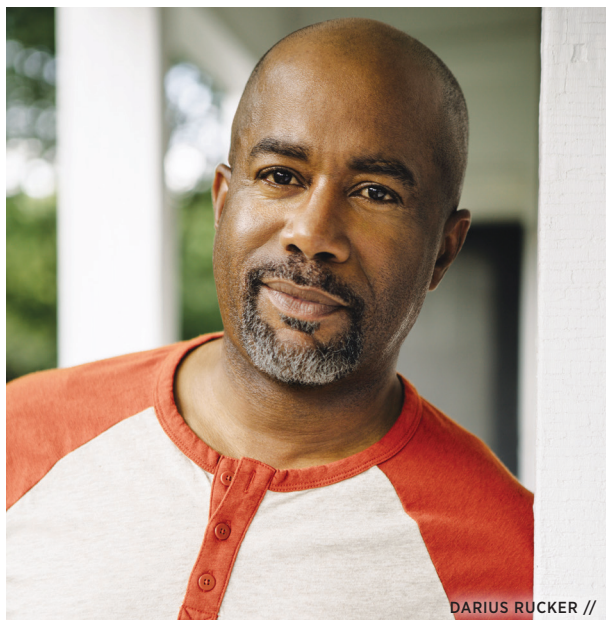
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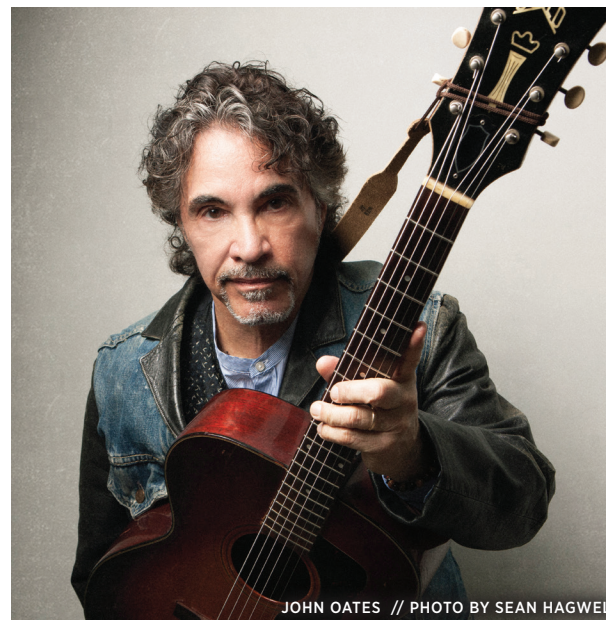




DARIUS RUCKER //



JASON ISBELL // PHOTO BY ERIKA GOLDRING



JOHN OATES // PHOTO BY SEAN HAGWEL

# PARALLEL ROADS TO MUSICAL SUCCESS

*Talking with Darius Rucker, Jason Isbell, and John Oates*

BY SETH JOHNSON // SJOHNSON@NUVO.NET

**A**t first glance, it may seem as if Darius Rucker, Jason Isbell, and John Oates have little in common other than finding success in the music business. Admittedly, they have had very different career paths that seldom converged. One thing they do all have in common, however, is longevity.

In each case, they've all found success as part of bands and as solo artists in careers that span decades. After so many years, and so much travelling, they also have a lot of great stories to tell.

Ahead of their respective upcoming shows in Indy, Seth Johnson interviewed each of the three stars, covering topics that include racecars, John Mellencamp, Tiger Woods, and more.

*Note: Visit [NUVO.net](http://NUVO.net) for full versions of each interview.*

## DARIUS RUCKER

**WHEN** // Friday, Sept. 14

**WHERE** // Ruoff Home Mortgage Music Center

**TICKETS** // [LiveNation.com](http://LiveNation.com)

**NUVO:** Tell me how your friendship with Tiger Woods started.

**DARIUS RUCKER:** Hootie & the Blowfish's record was starting to take off, and we had these clubs we had booked. Our booking agent wanted us to cancel the clubs, but those clubs had been so good to us that we said we were just going to play out this string of clubs. We ended up playing this club in East Lansing, Michigan. We finish our gig, and we go around the corner to this bar called Rick's American Cafe. We're sitting there, and I say to Dean our bass player, "Isn't

that that Tiger Woods kid?" He said, "I think so." This was before he was on the PGA Tour. He was going to college. So I go over, and I say, "Aren't you Tiger Woods?" He's like, "Aren't you Hootie?" I'm like, "Yeah, I'm Darius."

We sat down and started having a couple beers together. We're sitting there, and all of a sudden, the Stanley Cup walks into this bar. The guy [a former Michigan State hockey player and Stanley Cup champ] puts it on the bar, and we're freaking out. We're like, "This is hilarious." But we hung out that night, and it was great. We kept in touch, and we've been the best of friends ever since.

**NUVO:** You've been in country music for a long time now. As an African American are there still situations where you feel uncomfortable in the country music world?

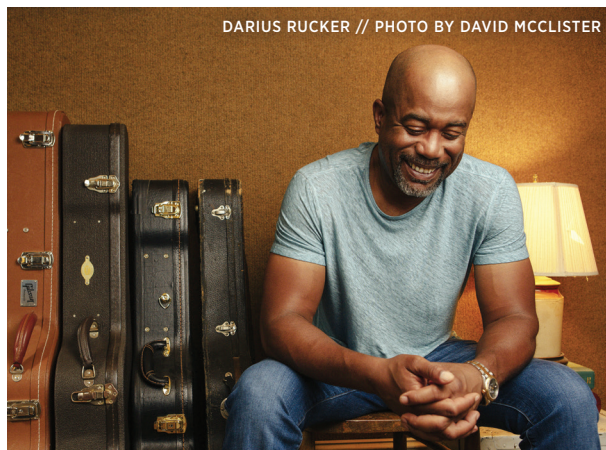
**RUCKER:** Oh man. There are times in

normal life when I feel uncomfortable. It's not just something that's [tied to] country music. And I don't think I do feel uncomfortable. When I'm out doing anything, people know I'm going to be there. No one's going to bug me. No one's going to bother me. When I've got my buddies and my folks with me, I don't feel uncomfortable. But I get the question. It's more like there are places everywhere where I sometimes feel uncomfortable.

**NUVO:** You sang the national anthem at the 100th anniversary of the Indianapolis 500. Tell me about your memories of that day.

**RUCKER:** First of all, the fact that you just said that once again gave me chills. Of all the singers in the world that they could have gotten to do that, to choose me to do the anthem was amazing. That was just a day I'll never forget as a sports fan.





DARIUS RUCKER // PHOTO BY DAVID MCCLISTER



JASON ISBELL AND THE 400 UNIT  
// PHOTO BY DANNY CLINCH



JOHN OATES // PHOTO BY PHILIP MURPHY

The memory that I'll never forget...I love Lady Gaga. I'm a big fan. She walked up to me and said her and her dad had this relationship and part of it was due to some of my music. I was like, "Lady Gaga just told me she knows who the freak I am. [laughs] Not only does she know who I am, but she actually knows my music. Freaking Lady Gaga. You've gotta be kidding me." That was pretty awesome.

## JASON ISBELL

**WHEN** // Saturday, Sept. 15  
**WHERE** // Farm Bureau Insurance Lawn  
White River State Park  
**TICKETS** // LiveNation.com

**NUVO:** I've read that you grew up playing music with your family. Can you give me any early recollections of that?

**ISBELL:** My granddad was a Pentecostal preacher, so it was a lot of gospel and old country music. That was sort of the first stuff I learned how to play. Our family would get together at least once a week. My parents were really young. They both worked, so I would stay with my grandparents for childcare. My granddad would occupy me by teaching me how to play musical instruments. It was really a good way to grow up.

**NUVO:** What lasting impact did playing in Drive-By Truckers have on you?

**ISBELL:** I learned from that band that it's not a lottery ticket—that nobody can make you stop being a musician. There's no level of success that you have to reach to

continue to do this job. Now, it might not be comfortable. But, when I joined that band, Patterson Hood was booking the shows himself, riding down the rode in a van with the one cellphone that we all shared. He had a notebook, and he was calling promoters and venues, booking the shows while we were going from town to town.

So I learned at that point that it's not the kind of thing that *American Idol* makes it look where you either succeed or fail. There's a whole lot of room in between for actually being a musician and being a songwriter and being a creative person. You don't have to either be a rock star or nothing. That was really important to me at that point in time. Had I not known that, I might've given up and done something different.

**NUVO:** You have the song titled "Anxiety" on your most recent album *The Nashville Sound*. Is mental health treatment something that you are passionate about at all?

**ISBELL:** Yeah, I think everybody is. I don't think I know anybody who doesn't need therapy, whether they're getting it or not. I think the more you talk about those things the less stigmatized it becomes and the more comfortable people are with going in to get some sort of help when they need it. For me, especially once I got sober, it was something that I started talking about a lot just because I think that's the kind of example people need to provide. The example that shows that it's all right to discuss those things, and it doesn't make you a bad person or a weak person when you ask for help. It's actually the opposite.

**NUVO:** Being that you're visiting Indiana, I'm curious to hear your thoughts on John Mellencamp and his work. Are you a fan?

**ISBELL:** I'm definitely a fan. In a lot of ways, I think he was responsible for popularizing roots-based rock music, and I think that's sort of what we make now. I don't think he gets enough credit for that.

## JOHN OATES

**WHEN** // Monday, Sept. 17  
**WHERE** // Howard L. Schrott Center  
for the Arts  
**TICKETS** // LiveNation.com

**NUVO:** You seem to be aware that some of the Hall & Oates music videos weren't the greatest.

**JOHN OATES:** Neither Darryl nor I cared about music videos very much. We realized how valuable they were to promote ourselves and how great MTV was back in the day for letting the world know who you were. But we didn't get into them in terms of giving them our artistic attention. We just kind of let them happen. Of course, there's a lot of goofy stuff. But then again, the '80s had a lot of goofy stuff. So we were products of the moment.

**NUVO:** You didn't make a solo record until the early 2000s. Is there any particular reason why it took you that long aside from being busy?

**OATES:** It's a long involved story. I had to leave New York City. I moved to Colorado. I got divorced. I sold everything I had. Subsequently, I ended up getting remarried, having

a kid, and building a house. So I basically spent the '90s living in the mountains and not doing much music at all. [I was] just really trying to recalibrate my entire life. That was one of the greatest things that ever happened to me because it allowed me to go forward into the future with a much better perspective on things.

**NUVO:** What influenced your latest solo record, *Arkansas*?

**OATES:** The record started out as a tribute to one of my childhood heroes, Mississippi John Hurt, who I had a very strong connection to in the '60s when he was rediscovered. I saw him perform many times. I played his guitar, and I actually own his original guitar right now. I assembled a band of incredible Nashville musicians, who are a lot of friends.

We began to reimagine some of these songs from the late 1920s and early 1930s, at really what I consider to be the dawn of American popular music. It coincided with the invention of the phonograph and records. It coincided with the earliest days of radio. I think what the album turned out to be is a snapshot of some of this music that was so important pre-rock 'n' roll and pre-big band.

**NUVO:** You've toured through Indianapolis on numerous occasions over the years. Does the city have any significance to you?

**OATES:** It has a lot of significance because I love cars and I love racing. I've raced myself, and I've been a racing fan for years. So I've been to the Indianapolis 500 on numerous occasions. ■



# SOUNDCHECK

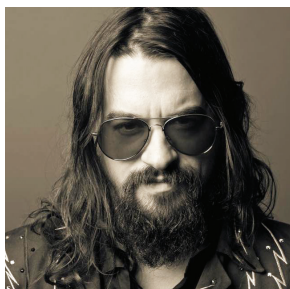
BY IAN MCPHEE



## WEDNESDAY // 9.12

**The Trees, Western Star, Oginalii** at The Melody Inn

Do you even realize how often The Trees book a badass show with rad touring bands and then rage into the wee hours of the morning like there is no tomorrow? It's pretty damn often. Can you handle Western Star and Oginalii's respective kneecap bustin' rock 'n roll? Go to the freakin' show. Go on. I dare ya, pal. Make your own day.



## THURSDAY // 9.13

**Shooter Jennings w/ Charlie Crockett** at HI-FI

Shooter Jennings grew up on his dad's tour bus, surrounded by country greats while listening to bands like Nine Inch Nails. I bet he was the one to introduce Johnny Cash to the song "Hurt." His first album, *Putting The O Back In Country* was released in 2005 and was widely regarded to have done just that. His latest, simply titled *Shooter*, was released in August and it rules.



## FRIDAY // 9.14

**Hex Mundi EP Release Show** at Pioneer

Local aspiring astronauts and mandolin-dream-rock band Hex Mundi are celebrating the release of their new EP *Quixotic Musings* with a show at Pioneer on Friday night. Check out their WFYI Small Studio Session for a sneak preview of their energetic, psychedelic whiskey lullabies before you head to the show to buy five copies of the new release.



## SATURDAY // 9.15

**Henthorn & Feaster, Sharon Lewis & Texas Fire**  
at The Slippery Noodle Inn

Well kids, if you've been waiting your whole young adult life for the perfect occasion to check out the fuckin' legendary Slippery Noodle Inn, this is it. All three of these acts are downright dope as heck. (By the way Grandma, if you're reading this week, please don't read the next listing. Also, sorry I said "fuckin'" earlier.)



## SUNDAY // 9.16

**Butthole with Mr. Clit and The Pink Cigarettes**  
at Square Cat Vinyl

Nashville's Butthole is a shitload of energy and noise, plopped out in nice, neat, little punky nuggets. The self-proclaimed Taylor Swifts of Fudge Rock are on tour this month to skidmark their tunes across the greater Midwest and their Indy stop looks pretty solid, since they're playing with Mr. Clit and The Pink Cigarettes. (Warned ya, Grandma).

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## NUVO.NET/SOUNDCHECK

### WEDNESDAY // 9.12

**Chamberlain**  
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**Gun Outfit, Itasca, Doorjams and More**  
State Street Pub 8 p.m. \$7, 21+

**Bernie & The Wolf, River Thief, Tombaugh Regio**  
Pioneer 8 p.m. \$5, 21+

**The Family Jam**  
The Mousetrap 9 p.m. **FREE**, 21+

**Upon A Burning Body**  
Emerson Theater 6 p.m. \$13, all-ages

**RIPE** The Bluebird (Bloomington)  
9 p.m. \$5, 21+

**Blues Jam w/ Gordon Bonham**  
Slippery Noodle Inn  
8:30 p.m. **FREE**, 21+

### THURSDAY // 9.13

**Fozzy - The Judas Rising Tour**  
The Vogue Theatre  
7 p.m. \$20, 21+

**Greg Laswell w/ Chad Lehr**  
White Rabbit Cabaret  
8 p.m. \$20, 21+

**Sedcain Archives, Foreign Candy, DJ D Strange**  
State Street Pub 9 p.m. \$5, 21+

**The Yawpers**  
Pioneer 8 p.m. \$8, 21+

**Japanese Breakfast**  
The Bishop  
8:30 p.m. \$18, 18+

**The Haters**  
The Slippery Noodle Inn  
8:30 p.m. \$5, 21+

**Obituary** Emerson Theater  
6:30 p.m. \$18, all-ages

**The Love Sick Junkies, That Girl Suicide** The Melody Inn  
8 p.m. \$5, 21+

**Poetry Open Mic**  
Irving Theater 7 p.m. **FREE**, all-ages

### Warrior Kings

The Rathskeller 8 p.m. **FREE**, 21+

**Silver Age, Romancer, Riot Shield**  
Hoosier Dome \$8, all-ages

### FRIDAY // 9.14

**Lady Antebellum & Darius Rucker**  
Ruoff Music Center  
7 p.m. \$24+, all-ages

**Local H**  
HI-FI 8 p.m. \$16, 21+

**Hard Day's Night: Beatles Tribute**  
The Vogue Theatre  
8 p.m. \$15, 21+

**Wayne Hancock w/ Toeknee Tea**  
White Rabbit Cabaret  
8 p.m. \$15, 21+

**Joshua Hedley w/ Cale Tyson**  
Duke's Indy 8 p.m. \$10, 21+

**Bigger Than Elvis**  
Radio Radio 8 p.m. \$5, 21+

**Sump Pumps, There Are Ghosts**  
The Melody Inn 9 p.m. \$5, 21+

**Cycles w/ The Clock Reads**  
The Mousetrap 9 p.m. \$5, 21+

**Taco Mouth, Staying For The Weekend** Square Cat Vinyl  
8 p.m. \$5, all-ages

**The Cousin Brothers**  
The Melody Inn 7 p.m. \$5, 21+

**War On TV, Volk, Giant Not Giant**  
Black Circle Brewing Co.  
8 p.m., 21+

### SATURDAY // 9.15

**Jason Isbell and The 400 Unit w/ John Moreland**  
The Lawn at White River  
7:30 p.m. \$24+, all-ages

**White Denim w/ Rotem**  
HI-FI 8 p.m. \$17, 21+

**Ava Luna**  
Pioneer 8 p.m. \$5, 21+

**Choking Susan, Vibrolas, The Dockers** The Melody Inn  
9 p.m. \$7, 21+

**Exhumed, Nak'ay, Shroud of Vulture** Indiana City Brewing Co.  
8 p.m. \$12, 21+

### SUNDAY // 9.16

**WOW, Eddie Bayward, Rob Dixon**  
The Jazz Kitchen 7 p.m. \$25, 21+

**Shift Bit** Flatwater Restaurant  
6 p.m. **FREE**, 21+

**Acoustic Bluegrass Open Jam**  
The Mousetrap  
8:30 p.m. **FREE**, 21+

**Gordon Bonham**  
The Slippery Noodle Inn  
7:30 p.m. **FREE**, 21+

**Rabiosa, Mica Ipinazar, The Holy Echo** The Melody Inn  
8 p.m. \$6, 21+

**Dayseeker** Hoosier Dome  
6 p.m. \$12, all-ages

**Ethers, En Attendant Ana, Spissy**  
The Bishop (Bloomington)  
7 p.m. \$8

### MONDAY // 9.17

**Acoustic Open Mic**  
Irving Theater 6 p.m. **FREE**, all-ages

**John Oates with The Good Road Band** Howard L. Schrott Center  
For The Arts 7 p.m. \$49, all-ages

**Otto's Funhouse**  
The Melody Inn 8 p.m. **FREE**, 21+

**Jazz Jam Session**  
The Jazz Kitchen 7 p.m. **FREE**, 21+

### TUESDAY // 9.18

**Jon Strahl** The Slippery Noodle  
Inn 7:30 p.m. **FREE**, 21+

**An Evening With Sloan**  
HI-FI 7 p.m. \$20, 21+

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**♈ ARIES (March 21-April 19):** Author Anne Carson describes part of her creative process in this way: "Sometimes I dream a sentence and write it down. It's usually nonsense, but sometimes it seems a key to another world." I suspect you might be able to benefit from using a comparable trick in the coming days. That's why you should monitor any odd dreams, seemingly irrational impulses, or weird fantasies that arise in you. Although they may not be of any practical value in themselves, they could spur a train of thought that leads you to interesting breakthroughs.

**♉ TAURUS (April 20-May 20):** "The idea of liberation through the suppression of desire is the greatest foolishness ever conceived by the human mind," wrote philosopher E. M. Cioran. I agree that trying to deny or stifle or ignore our desires can't emancipate us. In fact, I'm inclined to believe that freedom is only possible if we celebrate and honor our desires, marvel at their enigmas, and respect their power. Only then can we hope to refine them. Only then can we craft them into beautiful, useful forces that serve us rather than confuse and undermine us. The coming weeks will be an excellent time for you to engage in this spiritual practice, Taurus.

**♊ GEMINI (May 21-June 20):** "Remember that sometimes not getting what you want is a wonderful stroke of luck," says the Dalai Lama. Ain't that the truth! When I was 22 years old, there were two different women I desperately yearned for as if they were the Muse Queens of Heaven who would transform me into a great artist and quench my infinite passion. Fortunately, they both rejected me. They decisively set me free of my bondage to them. Later, when I was older and wiser, I realized that blending my fortunes with either of them would have led me away from my true destiny. I got lucky! In a similar but less melodramatic way, Gemini, I suspect you will also get lucky sometime soon.

**♋ CANCER (June 21-July 22):** *Don'ts for Boys or Errors of Conduct Corrected* was an advice book for boys published in 1902. Among many other strictures and warnings, it offered this advice: "Don't giggle. For the love of decency, never giggle." There was additional counsel in the same vein: "Don't be noisy. The guffaw evinces less enjoyment than the quiet smile." Another exhortation: "Don't tease. Be witty, but impersonal." In accordance with astrological omens, I hereby proclaim that all those instructions are utterly wrong for you right now. To sweetly align yourself with cosmic rhythms, you should giggle and guffaw and tease freely. If you're witty—and I hope you will be—it'll serve you well to be affectionate and personable.

**♌ LEO (July 23-Aug. 22):** "Simplicity is about subtracting the obvious and adding the meaningful," writes designer John Maeda. "The ability to simplify means to eliminate the unnecessary so that the necessary may speak up," says artist Hans Hofmann. "Simplicity strips away the superfluous to reveal the essence," declares a blogger named Cheo. I hope these quotes provide you with helpful pointers, Leo. You now have the opportunity to cultivate a masterful version of simplicity.

**♍ VIRGO (Aug. 23-Sept. 22):** Your keynote is the Japanese word *shizuka*. According to photographer Masao Yamamoto, it means "cleansed, pure, clear, and untainted." One of his artistic practices is to wander around forests looking in the soil for "treasures" that emanate *shizuka*. So in his definition, the term isn't about being scrubbed or sanitized. Rather, he's interested in pristine natural phenomena that are unspoiled by civilization. He regards them as food for his soul. I mention this, Virgo, because now is an excellent time for you to get big doses of people and places and things that are cleansed, pure, clear, and untainted.

**HOMEWORK:** Make two fresh promises to yourself: one that's easy to keep and one that's at the edge of your capacity to live up to.

**♎ LIBRA (Sept. 23-Oct. 22):** Libran blogger Ana-Sofia Cardelle writes candidly about her relationship with herself. She keeps us up to date with the ever-shifting self-images that float through her awareness. Here's one of her bulletins: "Stage 1. Me: I'm the cutest thing in the world. Stage 2. Me, two seconds later: no, I'm a freaking goblin. Stage 3. me, two seconds after that: I'm the cutest goblin in the world." I'm guessing that many of you Libras have reached the end of your own personal version of Stage 2. You've either already slipped into Stage 3, or soon will. No later than Oct. 1, you'll be preparing to glide back into Stage 1 again.

**♏ SCORPIO (Oct. 23-Nov. 21):** "There's no such thing as love," said Scorpio painter Pablo Picasso, "there are only proofs of love." I'm tempted to believe that's true, especially as I contemplate the current chapter of your life story. The evidence seems clear: you will thrive by engaging in practical demonstrations of how much you care. You'll be wise to tangibly help and support and encourage and inspire everyone and everything you love. To do so will make you eligible for blessings that are, as of this moment, still hidden or unavailable.

**♐ SAGITTARIUS (Nov. 22-Dec. 21):** According to a Pew Research Study, nearly 75 percent of Americans say they talk to God, but only 30 percent get a reply. I'm guessing the latter figure will rise dramatically for Sagittarian Americans in the next three weeks, however. Why? Because the astrological indicators suggest that authorities of all kinds will be more responsive than usual to Sagittarians of all nationalities. Help from higher powers is likely to be both more palpable and more forthcoming. Any communications you initiate with honchos, directors, and leaders have a better-than-normal chance of being well-received.

**♑ CAPRICORN (Dec. 22-Jan. 19):** One day in October 1926, author Virginia Woolf inscribed in her diary, "I am the usual battlefield of emotions." It was a complaint, but also a brag. In fact, she drew on this constant turmoil to fuel her substantial output of creative writing. But the fact is that not all of us thrive on such ongoing uproar. As perversely glamorous and appealing as it might seem to certain people, many of us can do fine without it. According to my analysis, that will be true for you in the coming weeks. If you have a diary, you might justifiably write, "Hallelujah! I am NOT a battlefield of emotions right now!"

**♒ AQUARIUS (Jan. 20-Feb. 18):** Anthropologist Margaret Mead had definite ideas about "the ways to get insight." She named them as follows: "to study infants; to study animals; to study indigenous people; to be psychoanalyzed; to have a religious conversion and get over it; to have a psychotic episode and get over it." I have my own list of ways to spur insight and inspiration, which includes: to do walking meditations in the woods on a regular basis, no matter what the weather; to engage in long, slow sex with a person you love; to spend a few hours reviewing in detail your entire life history; to dance to music you adore for as long as you can before you collapse from delighted exhaustion. What about you, Aquarius? What are your reliable ways to get insight? I suggest you engage in some of them, and also discover a new one. You're in the Flood of Radical Fresh Insights Phase of your astrological cycle.

**♓ PISCES (Feb. 19-March 20):** Stanley Kubrick made masterful films, but most of them bore me. I regard John Ashbery as a clever and innovative poet, but I've never been excited by his work. As for painter Mark Rothko, I recognize his talent and intelligence, but his art leaves me empty. The music of Nora Jones is pretty and technically impeccable, but it doesn't move me. In the coming weeks, Pisces, I invite you to make the kinds of fine distinctions I'm describing here. It will be important for you to be faithful to your subjective responses to things, even as you maintain an objective perspective about them and treat them with respect.

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## CRIME STOPPERS 317-262-TIPS

### Wanted for Vehicle Theft



Wanted as of September 10th, 2018

**CrimeTips.org** [f](https://www.facebook.com/crime-tips) [i](https://www.instagram.com/crime-tips) [y](https://www.youtube.com/crime-tips)

### Crime Stoppers Case # 180902N

Indianapolis, IN Area law enforcement agencies are asking for the public's help in finding Miller Estrada. On June 19th, 2018 a warrant was issued charging Estrada with Auto Theft. Crime Stoppers is offering a reward of up to \$1,000 for information leading to the arrest of Miller Estrada be directly and anonymously submitted to Crime Stoppers to be eligible for this reward.

If you have information that will assist authorities, call Crime Stoppers at 317-262-8477 (TIPS). Citizens can also download the mobile P3tips app for Apple or Android phones to submit a mobile tip, or go to [www.CrimeTips.org](http://www.CrimeTips.org) to submit a web tip. You will remain anonymous and maybe eligible for a cash reward of up to \$1000 if the information leads to a felony arrest.



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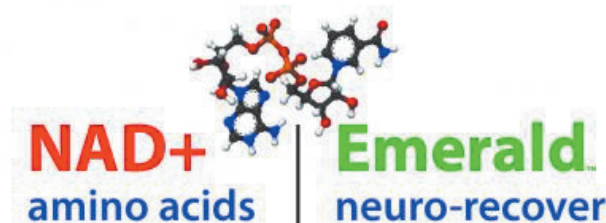
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